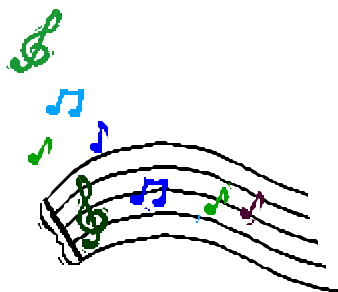




Arts In Education Program



2001-2003 Artists In Residence

Musicians

Residencies offered:

A Musical Tour of the Americas: (Grades K-8)

Ayers, a member of Bochinché, prefers starting his residency with A Musical Tour of the Americas, Bochinché's school assembly. The assembly is designed to: expose students to Caribbean and South American cultures; educate students about the geography of the Western Hemisphere through the use of maps; acquaint students with the flags, languages, dress, and dance styles of Caribbean and South American countries; foster audience participation and proper audience skills; and expose students to a high quality musical experience. The residency continues with classroom activities such as identifying percussion instruments and discussing their history and how the instruments relate to modern music. Students will organize into percussion ensembles in which they will learn to listen and will realize that each musical part is of equal importance to the whole. Students in grades six through eight also will learn how rhythms and parts go together, how to play rhythms, dance with partners, and learn more in-depth history of Brazil and Cuba.

Materials needed: Shakers, sticks, bells, and scrapers (hand percussion).

Geographic areas: All.

Availability: All months.

Curriculum integration:

History, geography, language, music, social studies.

Teacher workshops:

The artist will introduce percussion and cover the history and geography of his music. Teachers will engage in hands-on playing of percussion instruments and dancing. Video and audio examples of Caribbean and South American cultures also will be introduced.

Community outreach:

Possibilities include an evening performance for parents and the community featuring the students with the group Bochinché, an evening performance by the students showing what they have learned, or an international dinner with Latin American food and a concert performance by the students.

The Artist:

Glen Ayers, drummer/percussionist, performed with some of the top northwest bands in the 1970s and has taught his craft for 20 years. Notable performers with whom he has collaborated include Arturo Sandoval, Michael Spiro, Del Reeves, and the Seattle Symphony. He has also performed with some of the northwest's first Latin bands and in various Las Vegas shows. Ayers appears on albums by such renowned northwest artists as Jim Valley and Jay Thomas, as well as with Bochinché and several country music artists. Ayers has been a member of Bochinché's educational program since 1988. He has performed around 1,500 children's shows and has conducted many workshops and residencies. Through Bochinché, he has been the subject of education-oriented reports on local and national television and radio.

Phone:

E-mail:

Residencies offered:

Playing Together on the African Marimba: (Grades K-12, adults)

The musical system taught in this residency has been passed down from a tribal culture in which a strong sense of community and cooperation was necessary for survival. Throughout the residency, students will learn to incorporate these qualities while learning to play African style marimba. The rhythms to be taught consist of simple components that work together when each participant does their part in cooperation with others. The material can be adapted so that each student, regardless of skill level, can participate fully. Students will also learn how the instruments are made with emphasis on the dynamics (physics) of sound. Whenever possible, the residency will culminate with a performance of the material studied. The residency goals and objectives are to introduce instruments of another culture and the concept of cooperation through music & rhythm in order to develop an aesthetic sense of structure and order within music, learn about the physics of sound dynamics as they relate to the instruments used in the residency, and nurture the well-being and self esteem of each student.

Materials needed: The residency can be taught on a stage, floor, gym, carpeted area, or classroom. A stage, floor, or classroom is preferable. The minimum dimensions for residency space (approximate) are 20' x 20' x 8'. Please note that most school classrooms will work fine. Also needed are 18 chairs without arms and an electrical outlet.

Geographic areas: Washington State

Availability: All year.

Curriculum integration:

Art, science, and communication.

Teacher workshops:

There are several offerings in this category including teaching cooperative communication through rhythm and music, follow-up support for students of a residency, creating an ongoing marimba ensemble in your school, and forming a staff performance ensemble. Please contact Rufaro School of Marimba for detailed descriptions of the foregoing teacher in-service offerings.

Community outreach:

Possibilities include a student recital for residency participants, family arts night—an open house type of event, or a workshop for parents.

The Artist:

Michael Breez is a teacher, performer, director, and composer who has dedicated 23 years to the study of Shona music from Zimbabwe, Africa. With the guidance and support of his mentor, the late Dr. Abraham Dumisani Maraire, Michael has toured much of the United States. Together, Michael and Dr. Maraire performed in Mozambique and Zimbabwe in the early 1980s. In 1990, Michael and his wife, Osha, founded the Rufaro School of Marimba and later the professional performing/recording group Rufaro Performance Ensemble (formerly Musasa Marimba Ensemble). The Rufaro Performance Ensemble has produced two popular CD's, *Leopard Finds a New Home* and *Musasa Live*. Breez currently teaches marimba to people of all ages throughout the western United States, including Alaska and Hawaii. He offers marimba classes and workshops for the general public, in public and private schools, and through programs serving disadvantaged and incarcerated youth. He has taught extensively as an artist in residence in Oregon schools.

Residencies offered:

(Grades Preschool-12, adults, and special populations)

Holdeman strives to release students' original ideas, perceive them accurately, and prepare students to use them in a performance. A two-week residency includes improvisational exploration of sound and musical resources, identification of the goals of expression, and a performance of original student work. Residency activities are suitable for both music students and general classes. Students are taught to use "found" sounds, rhythm instruments, and creativity to develop work related to a curriculum topic. Collaborations with community organizations such as restaurant/performance spaces, nursing homes, and cultural and environmental groups are encouraged. Teacher training and lessons based on the Essential Academic Learning Requirements are important parts of the residency.

Materials needed: Student or school-owned instruments, music paper, and cassette tapes.

Geographic areas: Entire state; artist prefers to stay in the community where the residency occurs.

Availability: Anytime.

Curriculum integration:

Planning includes identification of teacher needs and topics such as motivation and self-esteem, dramatization of a core subject area through original student music and performance, and use of music in lesson planning.

Teacher workshops:

The workshop is arranged to develop an individualized lesson plan for each teacher's curriculum and classroom resources and to provide hands-on creative music exercises.

Community outreach:

The residency will include at least one performance at a nursing home or topic-appropriate site; for instance, music devoted to ocean ecology might be performed on a ferry. The performance will be collaboration between the students, teachers, the artist, and, to some extent, the audience.

The Artist:

Chuck Holdeman has lived both in Washington State and on the east coast. He was the 1999 Composer of the Year for the Pennsylvania and Delaware State Music Teachers' Associations and, in 2000, presented his Lyric Seasons concert as part of his Delaware Division of the Arts Master Artist Fellowship. As a classical bassoonist, Holdeman has performed in orchestras, chamber groups, and with the new music group Relache. He has done numerous recordings and has toured the US, Europe, and Japan. His solo CD of original music, which can be sampled on the web at chuckholdeman.iuma.com, was recorded in 1998 at Centrum in Port Townsend, where he was an artist in residence. A second album, featuring Holdeman as composer and as bassoonist of the Buffet Trio, was released in 2000. Holdeman currently is working on an orchestral piece for youth concerts, as well as a one-act opera. He has worked with all ages and has had extensive experience with special needs groups and students with disabilities. He also has training and experience working with Headstart students. Holdeman is a member of Soundhouse Music Alliance, an international organization encouraging student composition and exchange over the Internet.

Residencies offered:

(Grades K-12, adults)

Geoff Johns brings the world of rhythm and drumming into the classroom with a truckload of drums and percussion instruments from Africa, Brazil, Cuba, India, and Egypt. Using exotic instruments like the berimbau (a musical bow) and the tabla (drums from India), he introduces students to the origins of music and connects this music with language and rhythm. Students begin making music by clapping, stomping, and vocalizing rhythms; then they progress to playing drums, bells, and shakers. They learn to play both the call-and-response patterns of Brazilian samba and the interlocking drum rhythms of West Africa. Younger students enjoy Johns's engaging stories and demonstrations on unusual instruments. Older students are able to create beautiful and powerful music together. Residencies can be designed to be broad surveys or focused on the music of one culture; they can be exploratory or performance-oriented.

Materials needed: Johns provides instruments for 25-30 students. Larger groups may be accommodated if the school has additional percussion instruments (i.e. congas, bass drums, cowbells, maracas).

Geographic areas: All.

Availability: Anytime. Can serve eight consecutive weeks at sites within 40-mile radius of Vashon and two consecutive weeks at sites more than 40 miles from Vashon.

Curriculum integration:

Connections can be made to social studies, history, geography, and dance.

Teacher workshops:

Johns helps teachers develop their own mastery of rhythm by providing a conceptual framework, a global perspective, and tools and exercises for working with rhythm. He presents a practical method for notating multicultural percussion music, coaches teachers on developing instrumental techniques, and provides them with study materials.

Community outreach:

Residencies may culminate in an informal concert, which could include performances by student groups, a performance by the artist, and audience participation.

The Artist:

Cross-cultural percussionist Geoff Johns has studied and performed with master musicians from around the world, including Kobla Ladzekpo, Zakir Hussein, John Amira, Nyoman Sumandhi, Bira Almeida, and Mamady Keita. He has traveled widely in Asia, Europe, and the Caribbean, and has directed an arts program in Bali, Indonesia. From 1985-1993, Johns was on the faculty of the Naropa Institute in Boulder, Colorado, where he taught world music, accompanied dance classes, and directed the Balinese Gamelan Ensemble. He has also taught at Evergreen State College and the University of Miami. From 1996-1998, Johns toured and recorded with the Seattle-based Caribbean dance band, Jumbalassy. He has developed a comprehensive system of notation for multicultural percussion music and produced an instructional CD and booklet (DRUM!), a practice partner CD (The Conga Drummer's Friend), and a recording of traditional dance rhythms (Bakongo).

Residencies offered:

A Musical Tour of the Americas: (Grades K-8)

Mostovoy prefers that the residency begin with Bochincbe's school assembly program, A Musical Tour of the Americas. The assembly is designed to: expose students to the cultures of the Caribbean and South America; educate students about the geography of the Western Hemisphere through the use of maps; acquaint students with the flags, languages, dress, and dance styles of Caribbean and South American countries; foster audience participation and proper audience skills; and expose students to a high quality musical experience. In class, students will be introduced to the myriad percussion instruments of tropical Latin music, as well as its historical and geographical connections. As students form percussion orchestras and play the instruments, they will become aware of purposeful listening and of combining simple parts into a powerful whole. Students will decide on, rehearse, and perform a musical piece with the artist at a grand finale concert. For middle school residencies, more emphasis will be placed on relating the music to the school's curricula (see curriculum integration). The artist will rehearse and perform with the school's music ensemble/s. Private lessons on wind and percussion instruments will be available, and students will experience performing with one or more top professionals.

Materials needed: Miscellaneous hand percussion instruments (optional).

Geographic areas: All.

Availability: All months.

Curriculum integration:

History, geography, language, music, social studies.

Teacher workshops:

The artist will introduce percussion and its historical and geographic elements. Teachers will play percussion and learn Latin dances. Video and audio recordings of the cultures of Cuba and Brazil will also be presented.

Community outreach:

International dinner, Bochincbe show, drumming party.

The Artist:

Educated at Western Washington University and Indiana University, trumpeter/pianist/percussionist Steve Mostovoy has performed with many of the Northwest's premier musical ensembles, including the Seattle Symphony, Bochincbe, and the Paramount Theater. He has also performed on soundtracks for television, radio, and motion pictures. Mostovoy has been a music history teacher at Western Washington University and a private trumpet instructor. He co-founded Bochincbe's children's educational program. He also has a wealth of administrative experience including administering and coordinating grants from arts organizations such as The John F. Kennedy Center for the Performing Arts, the New York State Department of Cultural Education, and the Partnership for Arts, Culture, and Education in Dallas, TX. As the director of Bochincbe, Mostovoy has performed on and administered approximately 2,000 children's shows and hundreds of workshops, and has made appearances on radio—National Public Radio, Kidstar; television—CNN News, Music Magic, Rainbow Express, Image Northwest, MTV International; and concerts throughout the Pacific Northwest. The group's shows, clinics, and recordings have enjoyed national acclaim and international exposure in areas such as New York, Los Angeles, Dallas, and on MTV. They are veterans of touring rosters for such organizations as the Washington State Arts Commission and the John F. Kennedy Center for the Performing Arts.

Residencies offered:

Music in a Multicultural World: (Grades K-3, mainstreamed. May be expanded to grades 4 and 5)

Music is a wonderful way to communicate ideas, learn about a particular country or culture, and discover similarities and differences among people. Through music and dance, we gain insight into how people of another historical or geographical culture think and how they live. Through song, discussion, and dance, students participating in this residency will learn music vocabulary, examine and experiment with percussion instruments from a variety of countries, and learn simple phrases in several languages. They will find within themselves the ability to create musical accompaniments of their own using percussion instruments they have made.

Whenever possible, tie-ins to the cultural makeup of the school community will be made. Residencies may be process or performance-oriented.

Materials needed: Tape player, but artist can provide if necessary; electrical outlet; white or black board; floor space for folk dancing, but if unavailable, this element may be eliminated. Small paper plates and beads for kindergarten; 1 small bag each of dry rice and popcorn. Additional materials needed are free or readily available at schools, like markers and construction paper.

Geographic areas: All.

Availability: Anytime except August.

Curriculum integration:

Connections will be made to mathematics, science, dance/movement, foreign language, and social studies.

Teacher workshops:

Each classroom teacher, whether a "frog" or "canary" voice, will gain the tools and confidence to continue integrating music and movement into the curriculum after the residency is completed. Participants will learn easy techniques for introducing and teaching songs. Suggested resources for future projects will be provided, as well as easy methods for adapting existing materials to fit the needs of individual classrooms.

Community outreach:

Schools may choose between a family multicultural night, in which parents will learn and children will review the movement songs and dances that the children have learned during the residency, or a performance in a hospital or other community outreach location by the artist.

The Artist:

A performing artist, songwriter, and elementary music specialist, Pedersen studied music in Vienna, Austria before receiving a BA degree in Music from Stanford University. She has appeared nationally in concerts and schools and on television and radio. The Learning Channel airs her music video, *Music Is Magic*, and her music is featured on Enchantment Entertainment's *My Kiddie Video*, a line of personalized children's videos. Pedersen is listed on the juried rosters for Young Audiences, Regional Arts and Culture Council, Neighborhood Arts, and Arts in Healthcare programs. She is also on the touring roster for Arts Northwest. She is a former elementary K-8 music teacher and has directed several children's choirs. Her workshops for educators have been hosted by Gymboree Corporation, Mt. Hood Community College Early Childhood Institute, Music for Minors Docent Training Program, Clackamas County ESD, and various chapters of NAEYC. Pedersen's *Magical Music Express* recordings, *Love To Sing*, and *Magical Music!* are used in classrooms and teacher seminars across the United States and Canada and are endorsed by the Child Advocacy Council.

Residencies offered:

Materials needed: Craft materials available in school.

(Grades 1-5)

We learn about the tabla hand drums, their spoken language, and compositional forms like theme and variation. We sing songs accompanied by a tambura string drone using words with sounds new to our alphabet. We learn basic footwork from North Indian Classical Kathak Dance and we learn to do a Garba folk dance from Gujrat. We learn about India's festivals, Holi and Diwali, and about their lunar dating. We create rangoli chalk patterns and discuss the concept of symmetry through them. We make invitations to our presentation using rangoli designs. We logically investigate textile design to determine the dying techniques. We add and subtract and find common denominators using rhythm words. We listen to melodies from India and discuss the idea of visual representations of music in ragamala miniature paintings. We listen to stories from India and use ideas from Indian Warli tribal art to make a "story cloth" of the stories. Using student narrators and actors, we stage our stories from India and perform them for peers, parents, and staff. We use our music and dance in scenes of the story and invite our audience to join in the folk dance with us. We use our artwork as props in our presentation or as decoration of our performance space.

(Grades 6-12)

The story that the 6th graders work with is the epic The Ramayana. This story appears over and over again in the performing arts of many Southeast Asian countries. This ties in well with the ancient civilizations curriculum. The 6th graders also accept the responsibility of writing their own narratives after hearing an oral telling of the story.

Geographic areas: Any.

Availability: September-November and January-June.

Curriculum integration:

Math, science, geography, social studies, history, art, physical education, language arts, and multi-cultural studies.

Teacher workshops:

I will introduce the teachers to tabla hand drums and the tambura string drone and we will sing accompanied by the drone. We will explore textiles of India and I will dress some of the teachers in traditional clothing. We will do some rhythm exercises and will work with theme and variation. I will give an overview of the project and will talk about cultural information I wish to share. We will try rangoli chalk patterns and warli style drawing and will explore ideas about having students use these art forms to create props, a story cloth, and invitations to our presentation.

Community outreach:

We will take our presentation on the road to a nearby senior, community, or convalescent center. We will use our student assisted lecture demonstration to inform the audience about instruments, rhythms, songs, and dances. Then we will present our stories. We will dress several audience members in traditional clothing and will encourage them to join us in a folk dance during our presentation.

The Artist:

Penta has been studying the music of India since the mid 60s. She began working with students as an artist in residence when her son began Montessori school. Student response was so encouraging and full of wonder that Penta continued to find ways to work with students of all ages. As she develops ideas for AIR work with students, she also practices regularly with kathak dancers accompanying them on her tabla. We prepare and perform programs at Foklife and Seattle Children's Museum yearly. Penta also sing regularly with her singing partner Shantha Benegal in an old, lovely vocal style, Dhrupad. They have begun to work with a pakhawaj player and have performed in Houston, TX, in Seattle's Asian Art Museum, and in Foklife.

Residencies offered:

Materials needed: A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

Writing an Opera Using Familiar Songs to Create an Original Plot: (Grades K-12, all populations)

An original "opera" will be produced by the target groups and presented during the last evening of the residency to parents and members of the community. The opera will be created using songs that the children already know and have memorized. The artist and students will create a plot by stringing the songs together with original recitative and/or dialogue. Choreography and movement along with original ostinatos played by the student orchestra on rhythm instruments will be added to enhance the story line. In addition, students will be in charge of creating costumes, masks, and scenery.

Involvement in the Communication Process of Music Theatre: (Grades K-12, all populations)

Younger students will benefit from this hands-on workshop that introduces them to the world of opera and musical theatre. The basics of performance—emotional expression, storytelling through song and movement on the stage—are presented by Suda and then put into practice by dividing the students into smaller groups and selecting several short pieces from opera and music theatre for them to perform. A timely theme is selected (historic, time of year, etc.) and then each group works out changes in lyrics and connects each song with dialogue. Additional Possibilities: For older students, Suda could develop a kind of master class theme for choral and acting students. She could work with them individually or in small groups in the area of vocal production and stage diction. She is also available to collaborate with other teachers for a multi-level production.

Geographic areas: Statewide.

Availability: With advance notice, up to six consecutive weeks within 50 miles of Arlington and two consecutive weeks if more than 50 miles from Arlington.

Curriculum integration:

Multicultural studies, foreign languages, math, social sciences, and history.

Teacher workshops:

Using theatre games and vocal exercises coupled with "hands-on" discussions of the conceptualization of all facets of the singing actor, this workshop would thoroughly explore and analyze the medium of musical theatre and how it could enhance the core curriculum. The major goals of the workshop are to experience first hand with the performing artist how the singing actor develops her craft and how these skills can be used as a valuable tool in the classroom.

Community outreach:

An original "opera" will be produced by the target groups. The plot will be created with several familiar songs and arias from grand opera by stringing them together with original recitative and/or dialogue. Suda will add choreography and movement. An orchestra will be chosen to play ostinatos and creative accompaniment on all sorts of rhythm instruments. Students will present the opera to the parents and community members during the last residency evening. Staff and teachers will be included in cameo roles. Dancers and narrators will also play an important part in the production. Children will learn how the arts of scene design, set construction, and mask making enhance their production.

The Artist:

As a singer Linda Suda has performed leading roles with the Tacoma Opera, Light Opera of Manhattan, Four Corners Opera, and St. Louis Opera Theatre. She has also performed outreach programs with Portland Opera, Tulsa Opera and has been a soprano soloist with the Northwest Chamber Orchestra and the Oklahoma Symphony. Suda has received many awards including the American Opera Award and was a finalist at the American Opera Center of Julliard and a regional finalist in the Metropolitan Opera Auditions. Suda has been an artist in residence in New York, Oklahoma, and Washington State. She has taught drama and vocal music at Holy Cross High School in Everett, Washington, for the past five years and directed/produced five fully-staged musicals. Most recently, Suda has been selected to direct and teach at the Village Theatre's Kids Stage at the Everett Performing Arts Center.